

A U R E L S C H E I B L E R

In the early 1950s, after an intensive bout of artistic creation partly indebted to Rodin and Lehmbruck, Norbert Kricke condensed his personal thoughts on art and its purpose to focus on the elements of movement, space, and time. The overarching goal he envisaged was to free sculpture from mass and volume and to enable it to express the endless presence of space. The medium, which he made distinctively into his own, was the single, straight line that navigates space, lightly and with intent.

Raumplastik Grosse F.II has its origin in this line and obtains a spatial presence through square breaks in its linearity. Although made of large tubes of stainless steel, the work does not evoke borders, nor does it fixate or enclose the space. Instead it renders one, single continuous flow, a movement originating from and disappearing into endlessness.

Part of a cycle of large sculptures Kricke made in the 1980s and closely related to the orthogonal work of the 1950s, *Raumplastik Grosse F.II*, in its delicate monumentality and openness, aims most vividly at visualizing space as a dimension for the 'being in the world' of all of us.